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WATER COLOR DRAWING

by Édouard Manet

Study for painting "Mlle. Victorine in the Costume of an Espada"

Gift of Mrs. Gustav Radeke, 1921

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A STUDY FOR THE HAVEMEYER PICTURE

THE outstanding artistic event in the United States during the year of 1930 is easily the opening of the recent Havemeyer gift to the Metropolitan Museum of Art. If anyone needs an illustration of the part that flair and discernment in art appreciation plays in the bringing together of a notable collection, they can find it in this gift. To be sure, Mrs. Havemeyer had the benefit of the advice and help of Miss Mary Cassatt, who was personally acquainted with many of the artists represented in the modern section, but nevertheless her own skill in selection deserves great tribute. The delight which so many visitors to the special exhibition have found will be continued through the years as the many objects in the gift take their proper place in the various parts of the Museum.

Those who had been privileged to see the paintings in Mrs. Havemeyer's house, or at some special exhibition to which they had been lent, were fully cognizant of the great interest of the group of Manets, but realized their merit wholly afresh as they are seen in the Metropolitan. One in particular is of great interest to friends and visitors of our Museum, namely, "Mlle. Victorine in the Costume of an Espada"; for Mrs. Gustav Radeke gave to the Museum, as long ago as 1921, a preliminary water-color drawing for this picture. It is one which enjoys the freshness of handling and freedom that drawings have in contrast to the more finished and sometimes more labored painting. It will be noticed, of course, that the drawing is a reverse of the painting. For reasons satisfactory to himself, the artist chose to make this change on his canvas.

The painting is one which is signed and dated in 1862, and of course the drawing belongs to the same period. Previous to his visit to Spain in 1865, Manet had come under the spell of Velasquez, El Greco, and especially Goya. In addition, the visit to Paris in 1859 of a band of Spanish dancers

and musicians, which took it by storm, was a powerful factor in developing Manet's interest in Spanish subjects. So he was prepared to appreciate the features which Spain brought him: the hot, flooding sunlight, the spectacle of the bull-ring, the brilliance of the costumes and the life and vivacity of the race. Even in his earlier Spanish paintings he has something of the same power of interpretation as had Goya in his studies of the life of the bull-ring.

It was no Spanish girl who served as his model, which possibly accounts for the fact that this painting is less Spanish in some ways than his "Torrero Saluting" on the same wall. The model was Mlle. Victorine Meurend, a young Parisienne whose unusual possibilities as a model appealed to Manet when he met her by chance at the Palais de Justice one day. Her reddish blonde hair and white skin are pictured in several of his works, including the "Street Singer" and this picture, while as his favorite model she posed for a number of other well-known canvases.

The flood of abuse once heaped on Manet's head has long subsided. Instead, we treasure every example of his genius which has come down to us, whether painting or drawing, because it reveals the extraordinary genius which was his, and because by studying these examples we can better realize his great influence on the art of today.

L. E. ROWE

GREEK EMBROIDERIES

GREECE is celebrating this year the centenary of its independence and has called upon all friends of liberty and Hellenic culture throughout the world to share in its rejoicing. To an English-speaking person, the mention of the emancipation of Greece brings thought of Byron; and Byron died at Missolonghi more than a hundred years ago. It is true that the Greeks raised their white banner of revolt in 1821 and issued their Proclamation of Independence in the following year, but it took some nine years of sanguinary struggle before international recognition of

their independence was proclaimed in the London Protocol of February, 1830.

The Greeks are not focusing the centenary celebration on a great exposition, as we did in 1876. The anniversary has been observed in Athens with a special program of games, plays and exhibitions, and some

um in the permanent collections in the classical gallery. As a friendly salute to the Greek centennial, during the months of April, May and June, the lace room has been devoted entirely to Greek embroideries, of an era which is relatively recent. They belong, however, to the period pre-



Courtesy of the Metropolitan Museum of Art

MLE. VICTORINE IN THE COSTUME OF AN ESPADA

By Édouard Manet

A painting included in the Havemeyer gift to the Metropolitan Museum of Art

months ago the Centenary Committee sent forth a world-wide appeal to educational institutions and societies to stimulate interest in Hellenic culture. Museums were asked to prepare displays of Greek art, either ancient or modern.

The art of ancient Greece offers its persuasive beauty to all visitors to the muse-

ceding the Greek revolution. The majority of the embroideries were made one hundred or two hundred years ago. A few are older, such as a fragile scrap of Greek Byzantine embroidery, relic of a chalice veil, dating from the first quarter of the 15th century.

We all know that today's inhabitants of

the land where Sappho sang and Alcibiades frolicked cannot claim to be of undiluted Greek blood. Slav, Frank, Venetian, Genoese, Bavarian and Turk have held dominating power. Even now, practically every shepherd on the hills of Greece is an Albanian or a Vlack. This influx of various races has had its pronounced influence on customs and crafts. The student of embroideries could not fail to find

which shared with the hearth the honors of the Greek island home, there was, of course, a coverlet to be made. Sometimes this was a solid mass of stitchery, sometimes only the edges and seams were embroidered. There were two or more pillow covers, generally very richly worked. There were valances and bed-curtains. Most of the pieces of Greek embroidery which are now in museum collections are relics of bed



GREEK EMBROIDERIES

a Strip from bed-tent, Cos, 18th century

b Portion of cushion cover, Epirus, about 1775

many pieces in the exhibition suggestive of Turkish, Slavic and occasionally Italian work.

The source of embroideries most typically Greek are the islands of the Greek archipelago. It was the custom for every young girl of the islands to diligently stitch her way to a husband, piling up embroidered garments and bed furnishing till her dower chest was filled to the lid. There was the richly embroidered wedding dress to be made, a garment that after the wedding would serve as a best dress for many a year, and at least one other dress less elaborately stitched for everyday use. For the bed,

furniture. To fully appreciate them, it is necessary to have some idea of the character of the home for which they were made and particularly of the bed which was its most important feature.

The Greek island house usually consists of one long narrow room. In the Cyclades, this single room, or *monospito*, as it is called, has a small hearth for cooking in one corner, and at the end of the room opposite the door, a built-in bed. This bed is really nothing more or less than a high platform, and chests placed one upon another serve as steps for its occupants. At its foot is a cupboard or storeroom, the

door of which is flush with the front of the bed. The ceiling of the cupboard forms a shelf for the children's bed, into which they must clamber via that of their parents' bed, their sleeping niche quite concealed from the front by a plate-rack.

In the Southern Sporades, the doorway to the common room is in one of the long walls. In one corner of the room is the hearth; in the other three corners are raised platforms which provide the household with the luxury of three separate beds. These beds are higher and deeper than the Cycladic beds, and they sometimes have wooden railings along the edges. On the edge of the bed platform would hang an embroidered valance. On a small chest at one end would be piled numerous small pillows, some with embroidered covers. The coverlets, along the edge which showed in the room, would have embroidered borders. In the Cyclades, curtains would pull across the opening of the sleeping niche. Thus, quite apart from the pattern used, the width and disposition of the design on the embroideries are indications of the place of origin.¹

Owing to there being little intercommunication until quite recent years, each island developed and preserved its own style of work. Patterns and stitches were passed on from mother to daughter. Certain islands or groups of islands were more under the yoke of particular dominating powers than others, and the influence of the specific foreign taste is a persistent characteristic of the embroideries. Thus in the work of the Cyclades, Italian influence is strongly manifest; that of the Ionian islands shows patterns of Oriental derivation. The women of different islands showed a preference for different stitches. Crete was famous for a variety of herringbone stitch, and cross-stitch abounded in the embroideries of Rhodes. What was true of the island embroideries was largely true of those of the mainland: certain dis-

tricts were known for particular types of pattern and stitches and for traces of definite foreign styles, though the area of influence is wider and less sharply defined.

The museum collection of Greek embroideries is one of which it may be proud. It includes some sixty-five pieces, among them a dress and four complete bedspreads. The dress is from Trikeri and dates from the first quarter of the last century. It is designed to be worn under a sleeveless coat, and the embroidery occurs only where it will show,—at the skirt hem, around the bottoms of the wide sleeves, at the neck opening, and along the seams. Three of the coverlets are Janina work from Epirus, showing sumptuous patterns thickly strewn with conventionalized flowers embroidered in Cretan stitch. Two date from the 18th century; the other is even



EMBROIDERED CUFFS

- a Dodecanese, 18th century
- b Lavidia district, 19th century
- c Thessaly, early 19th century

¹ A. J. B. Wace and R. M. Dawkins, "Greek Embroideries—II," *The Burlington Magazine*, Vol. 26, 1914-15, pp. 99-107.

earlier work. The fourth bedspread comes from Skyros and is made up of three six-

teen inch strips of white linen seamed lengthwise. It is not embroidered all over, but the pattern of little birds and tiny human figures occurs only along the sides and ends. The edge is buttonholed with red, and the seams are joined by lace stitch. The spread dates from the first quarter of the 18th century. Dating from the last quarter of the century is a portion of a spread which is worked in the darning stitch more typical of Skyros work than the cross-stitch of the larger piece. From Skyros also comes a pillow top showing a large lattice pattern in faded blue, rose and green, worked in solid darning stitch. This is a rare piece and dates from the 17th century. A delightfully gay bit of embroidery from the Ionian isles, part of a bed valance, has a pattern of peacocks with light blue tails and red bodies. Typical Naxos pillow tops display pattern-darning in red silk. Portions of bed curtains and valances from the Cyclades bear silk tassels and fringe along the edges. Of the fourteen heavily embroidered cuffs cut from Greco-Albanian garments, none shows the same pattern. Space forbids a full list of the embroideries in the collection. Calymnos, Cheronea, Arachova, Cyprus, Euboea, Sinope, Vania, Thessaly, the provenience is wide. To read the glamorous names upon the labels—Naxos, where lonely Ariadne strained her eyes for the ship of the faithless Theseus; Skyros, where Achilles spent his boyhood; Cephalonia, nest of medieval pirates; Cos, where was born the Father of Medicine and the idyls of Theocritus,—provides a verbal itinerary which is truly "a royal road to romance."

M. A. BANKS

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"HAYWAIN NEAR ENFIELD"

by THOMAS ROWLANDSON

THE name of Thomas Rowlandson has been so long associated with drawings and prints which portrayed to the life the end of the eighteenth century in England with a degree of frankness, let

us say, perhaps to some minds, of coarseness, that for years scant justice has been done to him. But there have been many, and their number is constantly increasing, who have come to appreciate his true worth as one of England's great draftsmen and her greatest caricaturist; doing for England of the Georges what Daumier did later on for France in the time of Louis Philippe. Such admirers are fully cognizant of the fact that England of that day was distinctly different from the Victorian or contemporary land, with its own outlook on life in general: with rollicking habits, much drinking, and a freedom of action, that repels the more precise person of later times. These prints and drawings present one side of his work only; in them we see a citizen of the world, full of the joy of life, poking a little fun occasionally, but not a moralist as was Hogarth, never sermonizing as did Cruikshank, and never bitter.

Throughout these productions we find the most remarkable ease and facility, a sureness of line, a delightful freedom and spontaneity which reveal the master draughtsman. None of them are large in size, but are intimate and personal, for the collector who loves to have in portfolio or hand the object of his delight rather than to use it as decoration on the wall. Some are in the class of illustration, for what lover is there of Coombe's Dr. Syntax and his adventures who does not see him through Rowlandson's eyes and because of his art? Bibliophile and collector of old blue china alike widen the field of Rowlandson's admirers.

Not less important is it for us to note Rowlandson's influence on some of the men who followed him. When we recall that probably Goya, the great Spaniard, knew of some of his drawings, and that Gavarni, Daumier and Constantin Guys knew and loved his work and were influenced by it, as is clearly evident from their own productions, Rowlandson becomes something more than an artist with a reputation limited to England of the Georges.

But there is another side to Rowlandson and a perfectly charming one as well, although less well-known, and that is the series of drawings and sketches of the English countryside, an example of which is the "Haywain near Enfield." This is not the place to quote at length from some English pastoral poet or skilled essayist expressing the rapturous delight which the beauty of England arouses in those who stop long enough to appreciate it. Such expression in prose or verse is too well known to be repeated here, but it so happens that the English artist as well has long paid tribute to its many delights of rural England, and myriad indeed are the paintings, watercolors, drawings and prints which have caught, according to the genius of the artist, something of its characteristic beauties. Among these artists in watercolor or line Rowlandson well deserves high rank, not only for his consummate skill, technical excellence and rare genius but for his ability to catch and hold in per-

manent form the life of the country-side of long ago.

What better example to see this in, than in the watercolor so recently added to the museum? It will pay us to stop a minute and remember Enfield; not the suburb of London as it now is, connected with the great city by a busy high road with trams, buses, and the crowding automobiles; so close indeed to the metropolis, that the jerry-building and the brick block make almost a continuous line from city to suburb; not even the village of distinct personality of the thirties when Enfield claimed among its inhabitants Charles and Mary Lamb, or earlier even when it saw Keats on his way to school; but back to the days when Enfield still had its own individuality, remembered that it was one of the beauty spots of Middlesex, recalled with pride that its history went back to the days of the Domesday Survey, and later had within its borders a palace built by Edward VI. True it is that Middlesex



HAYWAIN NEAR ENFIELD

Mary B. Jackson Fund, 1929

by Thomas Rowlandson

was crowded with many villages and that one did not go far without coming to a second one, but in Rowlandson's day Enfield Chase was something more than a name, and New River, in more or less rural cleanliness, marked a tentative boundary of the village.

What does it matter whether we can identify the precise spot near Enfield which the artist portrayed with such skill? Sufficient is it to enjoy with him, the view of lush grass, of rich foliage, of rustic and cart, of picturesque house and winding road. Long since has the spot lost its charm, save as we turn in delight to Rowlandson's picture and the scene lives again for us. It is however something more that the artist has caught, and it is precisely that something which makes Rowlandson great in English art, the distinctly national spirit and calm which all Englishmen in foreign lands treasure in memory, which makes for them the thing they miss the most and which spells Home for them. But it is a manly and deep appreciation which the artist feels and expresses so happily.

To do Rowlandson and his art justice, one should recall a little about his life. He was born in 1756 and died in 1827. His mother was French and his father English. From her he received a legacy which in characteristic manner he soon dissipated. So he was forced to turn his talents to advantage, and make a name and living as an artist. Rowlandson evidently found it possible to travel widely and exercise his genius of observation, both on the Continent and all over England. He knew France before and after the Revolution, and his picture of rural and city England, of life in all classes, is a truthful and vital one. At the latter end of his life, he was not so much appreciated, and it remained for the connoisseur of today to do justice to his ability.

Lastly, Rowlandson has a distinct appeal for the artist. In his day both Sir Joshua Reynolds and Benjamin West appreciated his genius, and voiced the opinion that some of his drawings "would do

honor to Rubens or any of the greatest masters of design of the old schools," according to the *Gentleman's Magazine* of 1827. We do not know that the water-color recently acquired had the honor of belonging to either distinguished artist and collector, but it remains one of the best of Rowlandson's interpretations of rustic life in its most charming setting. L. E. ROWE

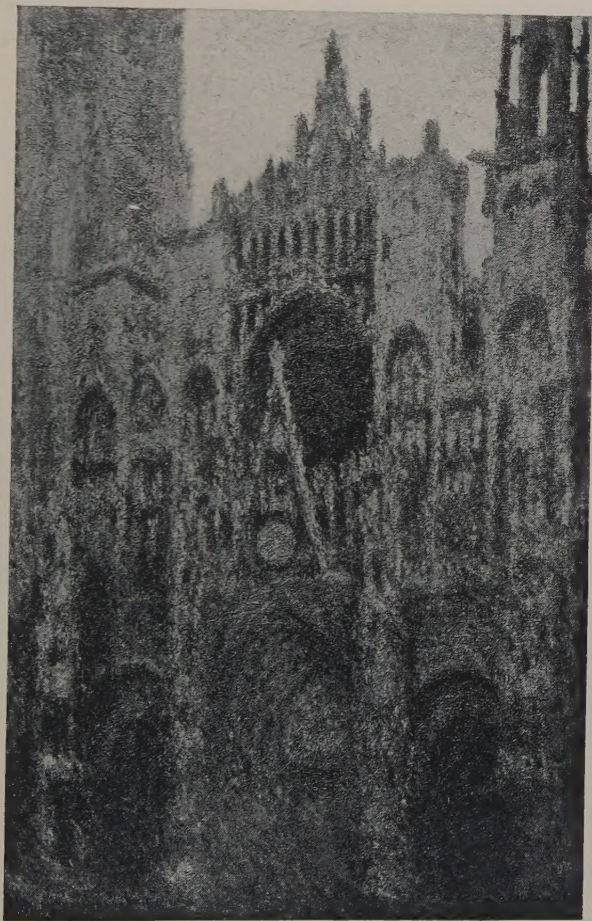
THREE PAINTINGS BY MONET

DATES have little place in the development of art expression, but occasionally one stands out with considerable importance. For example, November 14, 1840, probably has no great significance in the political history of France, but curiously enough it was the birthday of two great figures in her art of the last half of the century; namely, Claude Oscar Monet and Auguste Rodin. Both are very well represented in the permanent collections of the Museum; Rodin by two pieces which have already been noted in the Bulletin, the "Hand of God" and the "Man with the Broken Nose," and Monet by three paintings of different phases and periods of his work which are here discussed.

Monet is so distinctly a leader in the impressionistic movement and in landscape that a word about some of the elements which moulded his career might well be remembered. His father was a merchant of Le Havre, where Monet spent much of his youth. Therefore he knew well the busy life of the seaport, and the adjacent chalky cliffs of Normandy. We are not surprised therefore to find him, after a period of unsuccessful apprenticeship under Gleyre, frequently visiting Le Havre and its vicinity, as Boudin had done before him. This was largely during the period of 1864 to 1882. In 1885 he was at Étretat, at which time he painted the "Falaise à Étretat" which is signed and dated, and which has recently been purchased from the Museum Appropriation. Then followed chapters of his life and art successively at Vétheuil, Bordighera and Antibes. In

1886 he moved to Giverny, which is a little town about halfway between Paris and Rouen. This little place is on the river Epte, in the province of Eure. Here Monet had many happy years.

and fleeting light effect. This idea was received by the world at large with ridicule. It felt that it was a departure from nature, whereas nothing could be further from the truth. The study of nature does not mean



ROUEN CATHEDRAL, MORNING
by Claude Monet
Museum Appropriation, 1924

It was in 1890-91 that he began his famous series of paintings dealing with the same subject but treated it subjectively and not objectively, seeing it merely as a vehicle for the expression of a transient

photographic exactness, as people have thought for so long a time, and still think in large measure; but the study of light in its manifold changes is a perfectly logical and proper pursuit for the painter.

Nor is this the easiest pursuit for the artist, as Theodore Duret points out when he says, "To catch transient aspects in view of rendering them on canvas represents the most delicate of operations amounting practically to abstraction". The task demands not only close application, quick action and great skill, but is a strain on the eyes and the physical endurance.

The first of his series was a series of studies of Haystacks, the second dealt with Rouen Cathedral, the third with "The Poplars", the fourth with morning effects on the Seine, and the fifth and last with the series of studies of his lily-ponds, and known as the *Nymphéas*. It is a series of these last which he considered as his masterpiece, giving them to the French nation, and which is now housed in the Orangerie in the Tuilleries gardens.

It is one of the Rouen series, which numbered twenty, that was purchased from the Museum Appropriation in 1924. It is signed and dated '94. Monet painted the façade of the Cathedral from the window of a house across the square, choosing to study its varying appearance from sunrise to sunset, and working on a number of canvases on the same day, which differ in time and consequent degree of sunlight. So hard was his study that he nearly ruined his eyesight in it and had to rest for a time. It is a series that lives up to the best expression of impressionism, which has been aptly defined by George Moore as "the rapid noting of illusive appearance". In the studies of Rouen it is not the church which is the chief interest, but the sunlight on the church at the moment which is represented.

The second canvas is, as stated, a work of the artist at Étretat in 1885. This little fishing-village of Normandy in recent years has become a fashionable resort. Before that it was a favorite haunt of artists and literary men. At this point the coast rises in cliffs about three hundred feet high, and these are as picturesque as could be found in that region. The sea with its ceaseless action has worn the rock into shapes which

lend themselves well to pictorial representation. There are two places where arches have been worn, and it is one of these, the famous Falaise d'Aval, which Monet has chosen as his subject. But quite as interesting is the beating sea, the sunlight on the thin grass above the cliff and the flood of light over all.

If one sought out Monet in the twilight of his career, he was to be found in the little village of Giverny. His estate bordered on the river Epte, but was separated from it by a single line of railroad track. Here he had his trees, his garden and his lily-ponds, where were an ever-present source of joy and inspiration. Small wonder is it then that he painted them so often, now emphasizing the reflections in the water and finding sufficient joy in its subtle beauty, and again lifting his eyes to include the border of flowering plants.

His interest in the study of water dates from his youth as a painter with Boudin; it shows great development and understanding in his painting at Étretat, where he catches so happily the restless waves of the ocean beating against the shore; and reaches its greatest achievement in the lily-pool series, which are unrivalled in any time for what he tried to do. No one before or since his day among European artists has been Monet's equal in this respect. To find a greater understanding one must look for it among certain Chinese masters of the Sung period.

There are of course other phases of Monet's development not yet represented at present in the permanent collections of the Museum, and it is to be hoped that some day these may be secured by gift or purchase; but it may be safely claimed that through a study of the three paintings we have mentioned, Monet and his achievements may be more readily understood.

L. E. ROWE

"Keep your mind pure and free through Art."

—Confucius

TRIBUTE TO A POTTER

VISITORS to our art museum collections and readers of art literature have had an opportunity this year to realize that this is the time of celebration of the bicentenary of Josiah Wedgwood, England's most famous potter and moulder of the taste of his day in more ways than one. The Museum at Providence is in a position to join in those calling special attention to the man and his work, for in the Pendleton Collection are a number of tor-

contained examples of rarity, some of them not even being in the Museum of the Company at Etruria.

But rarity and condition are not alone the elements which give the group of ceramics its interest. One needs to realize the district in which they were produced, the taste of the age, and above all the genius of the men who were responsible for their design, and more than anything else their quality.

The traveller from Manchester over the little cross-country railway through quaint



CLIFF AT ÉTRETAT

Museum Appropriation, 1929

by Claude Monet

coiseshell, cauliflower and pineapple dishes which form a specialized group, confined largely to the period of the partnership of Thomas Whieldon and Josiah Wedgwood, or from 1754 to 1759 when the partnership ended, and more particularly the latter end of the period. This group deserves special notice since Mr. Kennard L. Wedgwood of the Etrurian firm, who came to the United States in 1926, lectured in Providence, and on his visit to the Museum was most complimentary about the group, saying that it

Prestbury and still more interesting Macclesfield, of silk fame, finds himself in North Staffordshire and approaching what in the distance looks like curious hills. The approach to the station of Stoke-on-Trent is quickly made, and the idea of hills is quickly dispelled as almost at once one sees that they are rather the tops of furnaces and mounds of debris, mostly broken saggers and refuse from unsuccessful firings. It is the extent of the pottery manufacturing that impresses the traveller even

though he knows full well the industry he is to find. But Stoke-on-Trent is not the only center of pottery making, nor is the industry in that section of the country a modern one. That part of England is particularly rich in clays especially adapted for the potter's use. In addition there is at hand a plentiful supply of fuel in the form of soft coal. So one naturally finds that many years ago pottery making in this section was a considerable industry, in the beginning a peasant one. Furthermore the nearness to Liverpool and the shipping facilities afforded by that great port on the Mersey aided greatly in building up the industry. With lead mines only a few miles away, the potters were indeed fortunately placed. By the middle of the seventeenth century the district was the center of a great industry, quick to take advantage of successful experiments elsewhere, whether in England or on the continent, and developing a rivalry which became intense. This has a peculiar bearing on Wedgwood and his work.

There is no space here for a discussion of the various interesting phases of the development of the industry. For our purpose we need only note that before Josiah Wedgwood the family had been prominent as able potters for several generations. It is also worth noting that the firm enjoys a well deserved prosperity today under the descendants of the man who brought a lasting glory to the family name.

A man of such personality as Josiah Wedgwood deserves more than a passing biographical notice, but that is all that is possible here. He was born at Burslem in 1730, began his apprenticeship with his brother Thomas in 1744, worked with Daniel Mayer of Stoke after finishing his apprenticeship, became master potter in 1752 and a partner of Thomas Whieldon of Little Fenton in 1754. In 1759 the partnership was dissolved. Then begins the brief chapter of the Burslem factory. In 1767 and 1769 Etruria was built and became the chief factory. In 1768 the firm became

Wedgwood and Bentley, and this lasted until the death of Bentley in 1780. Wedgwood himself died in 1795. A series of dates, you will rightly say, but one covering the career of a man of distinct personality, who more than any other potter of his day appreciated the value of good design and high quality in his work, elements which are as valuable as ever but which are none too common today. On these valuable features Wedgwood built up a successful business, acquired wealth for himself, and brought distinction to English ceramics more than did any other man. That he was a worthy public citizen, a friend of John Wesley, a worker for better roads and a host of public improvements, still further emphasizes his value to our consideration.

So much in general. In particular, let us briefly note certain features of the Whieldon-Wedgwood partnership. Thomas Whieldon began work as a potter at Little Fenton about 1740. He was a man of better education than many of his fellow potters, and was interested to make experiments for the improvement of both methods and wares. Already by the time he met Wedgwood he had developed solid agate ware, which was used so much for snuff boxes, knife-handles, toys, etc. Teapots and dishes also are to be found in solid agate. Later on he worked on tortoiseshell ware, which is not solid but a lead glaze artificially colored with chemicals. Wedgwood's contribution to this production must have been in greater refinement of design and form, as well as repeated improvement of technical methods. In the articles of agreement between the partners, Wedgwood was allowed to be chief beneficiary from the results of his experiments. Consequently, as has been pointed out by the best writers, we may rightly look to Wedgwood as the one who developed the green glaze and general forms of the curious shapes known as "cauliflower" and "pineapple". When these styles became popular, with resulting financial profit, they were widely copied, but



THE WATER LILIES

by Claude Monet

Museum Appropriation, 1929

There is usually a distinction, in that others copied nature, and Wedgwood made a work of art out of the object in hand. Moreover he was ever striving to make his wares more practical and useful as well as beautiful.

One is always finding stories about men of distinction which may be apocryphal, but there are strong grounds for believing the story that Wedgwood did not hesitate to destroy with his cane any piece in the factory which he deemed to have a flaw. So far as we know, there was no salesroom for seconds. Such insistence on quality indicates the wisest of manufacture, for certainly his standard of quality was appreciated most highly in his day and has not been equalled since.

There is no opportunity here to discuss the many other types of pottery developed by him; the black, green and blue jasper ware, the famous Queen's Ware, and the black basalt ware. Nor can we more than mention the way he associated with him some of the best known artists of his day,

such as John Flaxman, James Tassie and others.

But we must point out that the work of Josiah Wedgwood, master potter of Burslem and Etruria, graces the finest collections, is treasured by connoisseurs, and is appreciated wherever refinement of line, appropriateness of design, and beauty of form mean something in daily life. Its features which are open to criticism are those due to the fact that they are expressions of the fashion of his day, and fashion changes with the generations.

The poet asks, "What's in a name?" There is much in the name and work of Josiah Wedgwood which answers that question. Furthermore it is well for us to realize that a piece of pottery may be, if properly made, a work of art.

L. E. ROWE

"Art is a figure with two profiles, one gazing towards the past, the other towards the future."

—Walter Shaw-Sparrow

THE ARTISTS' BALL

FOR many years the students and faculty of the Rhode Island School of Design have joined their forces to create an environment with scenery, costume and pageantry which would give both the students and their guests an opportunity to enjoy a few hours away from the conventional life of everyday in the mysteries and beauties of another day, another country or of mere fancy.

Colorful visions are still lingering in the memories of many Providence people, both those who saw the pageants and those who were part of their very color and life.

One pageant with its coral, blues and greens, its moving serpents and strange undersea forms was enough to awaken the imagination of everyone present. The ingenuity and vivid imagination of Mr. Brigham, which he instilled into his students, could not fail to reach a responsive chord in all who came in contact with his many exquisite creations.

Another time the "Legend of Alhambra" was skillfully directed by Miss Wildprett. Memorial Hall became, as if by magic, one of the courts of the Alhambra. The slender pillars and arabesque arches formed a perfect background for the rich and gorgeous costumes with their sweeping lines of lace mantillas, brocaded velvets and gold embroideries of the dons and senoritas.

Two years ago the crumbling walls of an old Peruvian city found themselves surrounded once more by familiar inhabitants of the Empire of the Incas. Warriors with brilliantly striped blankets gave war dances in front of the gates of the city and sun maidens moved to the mystic beats of religious chants before the altar of human sacrifice. Mr. Rowe's knowledge and research of that ancient country made a skillful combination of facts and fancy.

Last year saw the delicate minarets of far away India rising above the Shah's court. The scenario cleverly conceived by Miss Banks was a love story wherein a poet won the heart of a beautiful princess. The Court with its arched doors and win-

dows, its trees, gardens and fountain created an atmosphere of delicacy for the sparkling costumes of white, gold, soft reds and blues, greens and subtle purples. Even a little gray elephant found his way in to make the illusion more real. An East Indian scene would hardly be complete without the dull-toned and bulky elephant to contrast with the delicacy and beauty of Indian costumes and architecture.

Once more the somber walls of Memorial Hall have been given a brief period of new life and brilliancy by the Artists' Ball of April twenty-third.

Miss Burbank has been untiring in her effort to build up the pageants by using the talents of as many students as possible in order to give them a share of creative experience.

Abstract design and brilliant color that would incorporate the lines and colors already existing in the hall were chosen to form the background. There were many and varied types of fancy dress from foreign lands and bygone days to those of modern and original design.

For many days before the production one could hear the taps of hammers, the voices of workers or the music of rehearsals echoing through the trusses of Memorial Hall. From a busy, bustling confusion of people, ladders, lumber and paint there emerged new color and form. The walls were striped with bands of gold and abstract designs of red orange. These were varied by fluted cloth of gold at the sides of the tall windows. A radiating order of gold bands formed sunbursts over the windows which repeated the larger sunburst filling the arch above the stage. Beneath this center there were three arches supported by jeweled columns in back of which glowed a clear and liquid light of blue-green. Before this the graceful and rhythmic dances took place.

Even in a professional program of dancing one could hardly expect more grace and spirit than was expressed thru each dance.

Miss Granzow's dances were gems of beauty and charm. Her spirit of the dance

seemed to pervade each group whether of brightly clad peasant girls dancing from simple joy of living, sophisticated Indian maidens or the esthetic scarf dancers with their shimmering film of blue.

The costumes throughout the hall showed much variety and originality going from the sublime to the ridiculous. Countries from near and far were represented—China, India, Russia, Sweden, Egypt and countless others. The mid-Victorian dress of our own country was much in evidence and the two-seated "bike" caused much merriment as it glided about the crowded hall.

Raggedy Ann and Raggedy Andy entered just after the program of dances and brought the imagination from its soaring heights—from kaleidoscopic loveliness and splendor, down to the realm of childhood.

Such visions of beauty as are here recorded are fleeting in performance, but lasting in our memory and experience. What an important part the imagination plays toward the creation of a richer world.

D. P. VAUGHAN

THE LIBRARY

THE Library of the Rhode Island School of Design has received an important gift in the shape of seventy-five works, many of them in several volumes. The gift is made in the name of Mr. and Mrs. Marshall Woods by Mrs. Maurice K. Washburn, Mrs. John O. Ames, Mrs. Charles A. Kilvert and Mrs. F. A. Donaldson. The collection was formed by Mr. Woods in 1855, when he was United States Commissioner from Rhode Island to the Paris Exposition of that year, and a member of the International Jury on Painting, Sculpture and Architecture. In recognition of his services at that time he received from the Emperor Napoleon III the Decoration of the Cross of the Legion of Honor. Being especially interested in art he took advantage of the opportunities presented in the book sales of the day to acquire many works now difficult to find. The group is interesting both as a cross-

section of the art criticism then available in France and Italy, and for the engraved plates which are found in many of them; and it holds a valuable place in an art library because of the books of reference included in it. A partial list of the books is as follows:—

Ponz—Sketches on art of painting.

Deschamps—Voyages en Flandre.

Bachhoffner—Chemistry applied to fine arts.

Velasco—La vidas de los pintores.

Halfpenny, W. & I.—Architecture in the Chinese taste.

Fresnoy—L'art de peinture.

Dibdin—Tour in France and Germany. 3v.

Bonneville—Portraits des personnages célèbres de la revolution.

Sloan, John—Description of his house and museum.

Combe—Charlet: sa vie et ses lettres.

Montabert—Theorie du geste dans l'art de la peinture.

Vincenzo—Le imagine degli dei degli antichi. Padua, 1608.

Lessing—Laocoön. 1802.

Poussin—Collection de lettres. 1824.

Baldinucci—Notizie de professori del disegno da Cimabue in qua. 6 v.

Brulliot—Dictionnaire des monogrammes, etc.

Pellegrino, Orlandi—Abecedaria pittorica.

Viardot—Peintres de l'Espagne.

Mengs—Works, 2 v. in 1.

Le Clerc—Traité de geometrie á l'usage des artistes.

Gabet—Dictionnaire des artistes français au 19th siècle.

Visconti—Iconographie Romaine. v. 1-3

Mongez—Iconographie Romaine. v. 2-4.

Righetti—Les crizione du Campidoglio de Pietro Righetti.

Gailhabaud—Monuments anciens et modernes. 4 v.

Guerra-Camillo. Il Vaticano. 8 v.

Watin—L'art du peinture doreur vernisseur.

Bellori, Pietro—Celebri pittori.
Solimena, Francesco.—L'abecedaria pit-
torico.

Douce—Dance of Death, by Holbein.
Cousin, Jean—La vraye science de la
portraiture.

Prezell—Dictionaire iconologique. 2 v.

Felibren—Les vies des peintres. 6 v.

E. CHASE

Bulletin of the Rhode Island School of Design

Providence

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